**Cinematography**

1. Cinematography
   1. Process of capturing moving images on film or a digital storage device
   2. Kinesis - “movement”
   3. Photo - “light”
   4. Graphia - “writing”
2. The Director of Photography or Cinematographer
   1. Primary person responsible for transforming the other aspects of movie-making into images.
   2. *The Tree of Life*
      1. Captures daily life
      2. Uses close ups to enhance the gravity of life
   3. Director does mise-en-scene whereas Director of Photography does cinematography
   4. Famous Cinematographers
      1. Gordon Willis
         1. Movies
            1. Godfather
            2. Woody Allen films
         2. There is no formula to shoot a film
         3. “Prince of darkness”
            1. Used minimal light and shadows
      2. Hagen Bogdanski
         1. *The Lives of Others*
            1. Flat lighting scheme and color palette to portray an ugly world of surveillance
      3. Todd Louiso
         1. *Love Liza*
            1. Captures anger of man with following techniques

360 shots

Striking angles and bold lighting

* + - * 1. Used cinematography to show man’s anger
  1. Responsibilities
     1. List
        1. Cinematographic properties
        2. Framing of the shot (proximity to the camera, depth, camera angle and height, scale, camera movement)
        3. Speed and length of shot
        4. Special effects
     2. Camera Crew helps with responsibilities
        1. Camera crew
           1. Camera Group

Camera operator

Assistant camera-persons (ACs)

First AC

Oversees camera, lenses, supporting equipment

Second AC

Prepares the slate which is used to keep track of each scene, files camera reports, loads stock into magazines

* + - * 1. Electricity and Lighting

Gaffer

Chief electrician

Best boy - first assistant electrician

Grips - handy men

1. Shooting a Movie Key Terms
   1. Shot
      1. One uninterrupted run of the camera
      2. The recording on film, video, or other medium resulting from that run
      3. Long or as short as necessary
   2. Take
      1. Number of times a particular shot is taken
   3. Setup
      1. One camera position

**Cinematographic Properties of the Shot**

1. Film Stock
   1. Most feature films use film stock
   2. Two types
      1. Black and white
         1. Cinematographer John Ford
            1. *The Searcher’s* was a dark Western that explored the inner struggles of the hero should have been shot on black and white, but was not.
         2. Audiences tend to think of gritty realism
         3. Abstract world
         4. Tonality
            1. When planning a black and white movie, special colors are used
            2. Attempted to get optimal variety of tones by picking right colors in set
            3. Carries good vs evil vibe
      2. Color
         1. Additive Color Systems - add color manually to black and white stock
         2. Subtractive color system - Technicolor
         3. 1940s - multilayered color stock was created
         4. 1950s - widescreen aspect ratios and color were used to get people to stop watching tv and go to the movies
         5. Color grading is now done digitally
            1. **Digital Imaging Technician (DIT)**
   3. Formats
      1. Differences in widths of the stock, such as 8mm
      2. 16mm is for student movies and television
      3. 16-32mm is used for professional film productions
   4. Speed
      1. Fast
         1. Extremely sensitive to light
         2. Allows use of fast shutter speed
      2. Slow
         1. Not sensitive to light
         2. Look less grainy than fast
   5. Cinematographer John Ford
      1. *The Searcher’s* was a dark Western that explored the inner struggles of the hero should have been shot on black and white, but was not.
2. Lighting
   1. Source
      1. **Focusable Spotlights**
         1. Hard (mirrorlike)
      2. **Floodlights**
         1. Soft (diffuse) light
         2. Indirect
      3. **Reflector Board**
         1. One side reflects hard light
         2. Other reflects smooth soft light
   2. Quality
   3. Direction
      1. Angle of light
      2. **Three-Point System**
         1. **Key light (*main, source, light*)**
            1. Primary source
            2. Creates hard shadows
            3. Positioned on one side of camera
         2. **Fill light**
            1. Positioned opposite the key light in relation to the camera
            2. Used to adjust the depth of the shadows created by key light
            3. Can come from reflector
         3. **Backlight** 
            1. Positioned behind and above the subject and the camera
            2. Used to separate subject from background
            3. Sun is often used
         4. **Lighting Ratio**
            1. Balance between illumination and the shadow
            2. Types

**Low-key lighting**

High contrast between shadows and light

No fill light or little

**High-Key lighting**

Little contrast between darks and lights

Fill light equals key light - no shadows at all

* 1. Color
     1. **Production Values**
        1. The amount and quality of human and physical resources devoted to the image
        2. Determines style of movie

1. Lenses
   1. **Lens**
      1. Piece of curved, polished glass or other transparent material
      2. Properties
         1. **Aperture**
            1. Adjustable **iris** that limits the amount of light passing through the lens
         2. **Focal length**
            1. Distance (mm) from optical center of the lens to the focal point of the film stock or other sensor when the image is sharp and clear (in focus)
      3. Common Configurations
         1. **Short-Focal-Length Lens** 
            1. **Prime lenses**

Fixed focal lengths

* + - * 1. 12.5mm
        2. Wide-angle
        3. Makes movement appear faster
      1. **Long-Focal-Length Lens**
         1. **Prime lenses**

Fixed focal lengths

* + - * 1. 85mm - 500mm
        2. Distant objects appear closer
        3. Flattens space and depth
        4. Slows appearance of movement
      1. **Middle-Focal-Length Lens**
         1. **Prime lenses**

Fixed focal lengths

* + - * 1. 35mm-50mm
        2. *Normal lens*
        3. Most commonly used
      1. **Zoom Lens /** *variable-focal-length lens*
         1. Variable focal length
  1. **Depth of Field**
     1. Property that decides which plane will be in focus
  2. **Rack Focus**
     1. Select focus, shift focus, pull focus
     2. A change of the point of focus from one subject to another

1. Framing of the Shot
   1. Process by which the Director of Photography determines what will appear within the borders of the image during a shot
   2. **Aspect Ratio**
      1. Ratio of the width of the image to its height
2. Implied Proximity to the Camera
   1. Close ups can make us feel more emotions about a subject
   2. Shot Types
      1. Distance between the camera lens and subject being photographed
      2. Types
         1. **Extreme Long Shot**
            1. **Establishing Shot**
         2. **Long Shot**
            1. Contains the full body of one or more characters
            2. Shows some surrounding area
         3. **Medium Long Shot**
            1. Used to photograph one or more characters, usually from the knees up as well as some of the background
         4. **Medium Shot**
            1. Character from waist up
            2. Can contain several characters
         5. **Close-Up Shot**
            1. Usually close-ups of an actor’s face
         6. **Medium Close-Up**
            1. Middle of chest to the top of the head
         7. **Extreme Close-Up**
         8. **Two-Shot**
            1. Contains two characters
         9. **Three-Shot**
3. Depth
   1. **Blimp**
   2. Citizen Kane
      1. **Deep-Space Composition**
         1. Total visual composition that places significant information or subjects on all three planes of the frame and thus creates illusion of depth
         2. **Deep-Focus Cinematography**
            1. Short-focal-length
            2. All planes are in focus
         3. **Rule of Thirds**
            1. Horizontal thirds
4. Camera Angle and Height
   1. **Shooting Angle**
      1. Level and height of the camera in relation to the subject being photographed
   2. **Eye Level**
      1. Implies that the camera’s attitude toward the subject being photographed is neutral
   3. **High Level Shot**
      1. Signals superiority
   4. **Low Angle Shot**
      1. Makes the audience feel helpless
   5. **Dutch Angle Shot**
      1. Camera is tilted from its normal horizontal and vertical position
   6. **Aerial-View Shot**
5. **Scale**
   1. Size and placement of a particular object or part of a scene
6. Camera Movement
   1. **Pan Shot**
      1. Horizontal movement of a camera mounted on the gyroscopic head of a stationary tripod
   2. **Tilt Shot**
      1. Vertical movement of a camera up or down movement
   3. **Dolly Shot**
      1. Or tracking shot
         1. Moves with action
      2. Moving camera
      3. Types
         1. **Dolly In**
            1. Moves toward subject
         2. **Dolly-Out**
            1. Moving away
   4. **Steadicam**
      1. A device attached to the operators’s body that steadies the camera
7. Framing and Point of View
   1. **Omniscient Point of View**
      1. Typically from high angle
   2. **Single Character’s POV**
      1. Shot is made with the camera close to the line of sight of a character
   3. **Group POV**
   4. *The Diving Bell and the Butterfly*
      1. Mental and visual POV of a single character
      2. Editor suffered massive stroke and the frame works to show that to audience
   5. *The Birds*
8. Speed and Length of the Shot

Class Notes:

Hard Lighting (high contrast)



Soft Lighting

